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NEWSLETTER

The Journal of the London Numismatic Club

Honorary Editor
Peter A. Clayton

EDITORIAL

This issue consists solely of reports of some of the talks presented at the Club's meetings (and an auction) between February and October 1995. The texts have been provided by speakers, to whom we are most grateful, and edited or adjusted to fit our Newsletter format. BUT, where are the members' own contributions - apart from those presented at the annual Members' Own August meeting?

The LNC thrives on its friendliness, togetherness and camaraderie - call it what you will - because we are a 'Club'. Our members belong because of their shared interest in numismatics at all levels and in many different series - so why not share some of that knowledge with other members, in print. We welcome short notes on items of interest, reviews of a numismatic book you may have read and want to comment on or tell others about, or reports of a congress or numismatic week-end you may have attended. So, ladies and gentlemen members of the LNC, the Editor exhorts you to go forth and pick up your pens (or pound your word processor!).

New Members: The Club welcomes the following new members who have been admitted since the previous issue of the Newsletter.

Dr Otavio Anze (Brazil); K.E. Roberts-Lewis; D. Rose; P.N. Smith; Italio Vecchi; G.R.I. Turner; Christopher Webb, and K. Wicker.

Although for administrative purposes (principally printing address labels) the list of members is held on a computer, it is totally restricted. The Club does not publish a list of members' names and addresses for security reasons, but members wishing to get in touch with each other on a private basis may send their initial letter addressed to the relevant member c/o The Secretary. It will then he forwarded.

Would all members please check that their address label is correct, and notify any correction or changes to The Secretary.

London Numismatic Club Meeting, 7th February 1995

Hugh Williams spoke on "Carausius, Family man, 2.4 Kids and a Dog".

The purpose of this talk is to combine our modern knowledge of the reign of Carausius, with a light- hearted look at the history of this Emperor as put together by some earlier scholars of numismatics, notably William Stukeley, the famous eighteenth century antiquary, whose *MEDALLIC HISTORY OF MARCVS AVRELVVS VALERIVS CARAVSIVS,* published in 1757, was for many years the standard textbook on the coinage of Carausius.

There is no direct contemporary written evidence of the reign as seen through British eyes, although two panegyrics, probably written in 289 and 297 remain. The former was delivered to Maximian on his attempt to restore Britain to his control - an attempt defeated by either the superior nautical power of Carausius, the weather, or a combination of both. The latter was delivered to Constantius on the fourth anniversary of his elevation to the rank of Caesar, i.e. on 1 March 297. This is probably our most fruitful contemporary source dealing in some detail with the retaking of Britain from Allectus in 296. Later Roman historians such as Aurelius Victor (c. 360) and Eutropius (c. 365) also both give us some detail of the events.

It is dangerous to build too detailed a history around coinage. Although coin types do undoubtedly yield information relating to important events during a reign, they are also vehicles for propaganda and, where the demand for coinage is acute, previously used types still in circulation often form a model which may be faithfully, if meaninglessly copied.

At this stage it may be useful to set out the basic details of the reign of Carausius. Under Diocletian, Carausius had been given the command of the Roman Fleet in the English Channel with the task of curtailing the activities of the Saxon pirates who were raiding and plundering both sides of the Channel coast. On 1 April 286, Diocletian

THE

MEDALLIC HISTORY

OF

MARCVS AVRELIVS VALERIVS CARAVSIVS,

EMPEROR in *BRITTAIN.*

BOOK I.

By *WILLIAM STUKELEY*, M.D.

Rector of St. George, Queen-Square, *Fellow of the* COLLEGE *of* PHYSICIANS, *of the* ROYAL *and* ANTIQUARIAN SOCIETYS.

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M.DCC.LVII.

Frontispeice

W. Stukeley delin. ex numismate argenteo ampliato. penes Matt. Duane Ar. maij 22. 1736.

bestowed upon Maximian the rank of joint Augustus, with responsibility for the Western half of the empire. Shortly afterwards Maximian accused Carausius of conspiracy with the Saxon pirates and issued an order for his arrest. Maximian's accusation is well summarised by the early historians and by the mediaeval Scottish historian, Hector Boethius in his *Chronicles of Scotland* published in 1540.

The charge was that Carausius always intercepted the pirates on their homeward voyage when, in the words of Boethius, their ships *"Was Lsdyn Ful of Riches and Guddis,* that these goodies were kept by Carausius, not returned to their rightful owners and, even worse, no cut was sent to the Augustus at Rome.

The charge may well have been over exaggerated, Carausius may have felt jealous at the elevation of Maximian, or Maximian may have felt threatened by the military and naval power loyal to Carausius.

Carausius, warned of the charges against him, assumed the purple, probably at Rouen in the autumn of 286. Recent hoard evidence confirms that the so-called Rouen issue of Carausius is from the beginning of his reign, and was in all likelihood struck at Rouen.

The base at Rouen was lost or abandoned after a few months and Carausius crossed to Britain, where his arrival was celebrated by ADVENTVS types and also with EXPECTATE VENI types. The latter type was first put forward as being a direct quote from Virgil by Stukeley: "0 come thou long awaited one!" (Aeneid, Bk V). I have my doubts whether the engravers in Carausius' mint entourage were quite that erudite.

It seems that Carausius gained the support of the troops stationed in Britain, issuing a large selection of coinage commemorating various legions. Some of these legions were certainly not under his control, though it is possible that various vexhillations from these may have constituted part of his initial force. For example, the First Minervan Legion had never been near Britain.

Despite a failed attempt by Maximian to retake Britain, and

possibly some form of Bosnian-style agreement with Diocletian and Maximian in the issue of the famous three heads type of CARAVSIVS FT FRATRES SVI, it is likely that Carausius held power in Britain until early 293 when he was overthrown by his Chief Minister, Allectus.

What else can be seen from the coinage? The portraiture of Carausius shows us a thickly set bearded individual. The style radiates the physical strength which undoubtedly would have been required during his successful military career. Carausius followed the typical trend of late third century emperors in showing both armed and consular portraits. He became the first emperor since the first century AD to attempt a facing portrait on his bronze coinage. Although this is undoubtedly a direct copy of that used on the gold aureus issued by Postumus a quarter of a century earlier, and in no way matches it in technical excellence, it is however executed with a certain degree of sympathy.

In piecing together an insight of the family background of Carausius it is fascinating to read the deductions made from the coinage by Dr Stukeley and his contemporaries.

In 175 I , six years before Stukeley's comprehensive study of the coinage, a publication entitled A *DISSERTATION UPON ORIUNA, SAID TO BE EMPRESS OR QUEEN OF ENGLAND, THE SUPPOSED WIFE OF CARAUSIUS, MONARCH AND EMPEROR OF BRITAIN,* appeared. This work has often been attributed to Stukeley but may well be the work of a certain John Kennedy. It deals with the famous coin, now in the Bibliotheque Nationale, which purports to show a portrait of Oriuna, wife of Carausius, on the reverse. The coin, said to have been found at Silchester, eventually made its way to the collection of the King of France.

The author of the work is sceptical of the coin's message, although satisfied of its authenticity. The following quotations give a flavour of the contents of the essay:

"The possessors [of the coin] very warmly asserted it to be the wife of the Emperor Carausius and that it could not be otherwise, and it was

Palæographia Britannica:

OR,

DISCOURSES

ON

ANTIQUITIES

That relate to the Hiſtory of

BRITAIN.

NUMBER III.

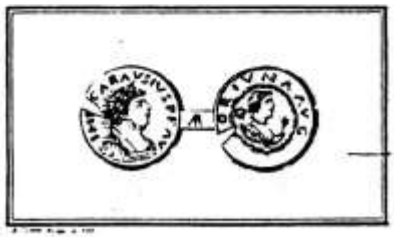
ORIUNA wife of CARAUSIUS, Emperor of *Britain.*

Addreſſed to Dr. *MEAD.*

By WILLIAM STUKELEY, M. D. Rector of *St. George's, Queens-Square*, Fellow of the College of PHYSICIANS, and of the ROYAL and ANTIQUARIAN SOCIETIES.

Non eſſe curſum Studiorum ab ipſâ Theologiâ incipiendum; ſed exercendum prius animum in aliis artibus & diſciplinis.

Maimon. more nevochim.



LONDON:

Printed for C. *Corbet* over-againſt St. *Dunſtan's-Church* in *Fleetſtreet.* M DCC LII.

The *Welſh* or *Cimbri* immediately receiv'd the faith from St. *Paul*. The eccleſiaſtical hiſtory of *France* in the IId century (after leaving off fable) tells us, about A. D. 168, the time of the 5th perſecution under *Aurelius* ſon of *Antonine*, the Chriſtian name began to be known by martyrdoms. For it paſs'd the *Alps* very late into *Gaul*.

In diſcourſing on matters of antiquity, 'tis fit we ſhould temper curioſity and uſe in a reaſonable proportion. Let us then take a review of the evidence, ariſing from what has been ſaid.

The enquiry is, whether the coin with ORIVNA AVG. be the wife of *Carauſius?* we have remov'd the moſt plauſible objection, that 'tis FORTVNA AVG. by obſerving, there are no ſymbols of Fortune, to countenance ſuch a ſuſpicion. 2. Tho' we have no poſitive notice of ſuch a perſon as ORIVNA in hiſtory, yet this is no reaſonable objection in the caſe. We ſcarce know any thing of the great man her husband, but from his medals. He lived at a period, whereof there is but little hiſtory preſerv'd, and that chiefly wrote by *Greeks*, who lived at *Conſtantinople*, far diſtant from *Britain*. We have ſhown too, many parallel inſtances of empreſſes, and even of emperors too, quite unrecorded in hiſtory, now extant; and only known by medals.

From the numerous and curious coins of *Carauſius*, very ſtrong arguments are produc'd, to prove, that he was marry'd, and had a ſon: who, as cuſtomary, was declar'd *Princeps juventutis*: In conſequence of which, he

accordingly sent as such to France. But the writer of the following dissertation being of a very different opinion, has thus judged proper to publish his particular reasons and opinion on the subject."

It appears that the writer himself had been offered the piece: "...neither did I ever consider it of that consequence to be purchased at any great rate, when offered me, never considering it as the Wife of Carausius or as that of any real earthly person."

The writer considers the portrait to be of a deity, and puzzles over the name. He ponders over Oriuna being a female form of Orion, and cannot recollect Roman female names ending in ..una, but that this ending was found amongst the divinities as, for example, in Luna or Fortuna.

If the author of this treatise was Stukeley, then over the next six years he had undergone a remarkable change of opinion. Stukeley has little doubt that the coin shows the Empress Oriuna: "on June 3rd 291, The festival of Bellona and of Hercules, he celebrates his Empress Oriuna in that coin ORIVNA AVG."

Furthermore Stukeley quotes another coin type showing the good lady. The reverse of one coin commemorates the Fourth Flavian Legion and Stukeley has little doubt that the bust is anything other than "the head of our empress Oriuna," as patroness of the legion.

Of course this is a classic case of a misread legend leading to false conclusions. The legend on the original coin should have read FORTVNA AVG, a split flan and a weak bar on the T causing the confusion. The writer of the former work nearly stumbled upon this and the plates in it contain many coins from Kennedy's collection and there is no direct mention of Stukeley anywhere in the work. This, coupled with the approach of Stukeley to the question of Oriuna six years later, makes it likely that the author was indeed Kennedy.

As Oriuna fades into mythological obscurity, the question of the existence of Mrs Carausius must remain. Although family coins were issued by the Central Empire until the reign of Carus (282-285), the Gallic

Emperors did not issue coinage for their wives. We know nothing of the marital status of Postumus, Laelian, Marius or Victorinus, but Tetricus had a son and must therefore have known a Roman lady very well at some stage. There are no known coins in her honour. The same may therefore be the case for Carausius.

There are two coins worth mentioning at this stage. The first was found at the site of the settlement of Verlucio near Devizes and is in Devizes Museum. The reverse shows the Emperor in military uniform clasping hands with a female. The legend reads CONIVGEA. The style is a little barbarous and likely to be from early in the reign. The index mark is X*. The very originality of the reverse legend must dispel any thoughts about it being a copy. The only other instance of conjugals being mentioned on the Imperial issues is the DIS CONIVGALIBUS reverse on an aureus of Crispina, one hundred years earlier.

The question must remain open as to whether this refers to the marriage of the emperor, as it may allude to a marriage of Carausius to Britannia, here shown as a personification. In favour of this latter argument must be the fact that Carausius is dressed in military attire. A civil marriage ceremony would normally be undertaken in civilian garb. Against the argument is the fact that CONIVGIVM would normally be used for a marriage in the civilian sense. It is at any rate a most remarkable coin. It is ironic in a way that if this does refer to a civil marriage, with the emperor wearing military clothes, that coins showing CONCORDIA MILITVM show the emperor in civilian dress. A similar unorthodox mint mark occurs on a SECVRIT PERPET reverse.

Another coin worth mentioning at this stage is the type showing clasped hands and the legend VXIAV. Stukeley interpreted this as referring to "VEXILATIO PRIMA AVGVSTA. These troops had behaved with valour in the Scottish Expedition." Sir John Evans merely dismissed it as an imitation of a coin of the London mint. The style of the coin is good and the legend so far removed from any known type that perhaps it should

be treated as being more meaningful than Evans suggests. A more Stukeleyesque conjecture might be that it stands for VXORI AVGSTIS, and refers again to the marriage of the Emperor.

What about the "kids"? 2.4 might be ambitious so perhaps it is better to start with one! Stukeley constantly refers to Carausius having a son named Sylvius. "In every thing our emperor studies to be Roman. The very name of his son, Sylvius, is derived from that source, and carries with it regal mind. It shows his Welsh descent, and therein an affectation inborn of a Trojan original".

Although several sources give Carausius as being from Menapian stock, Stukeley's idea of his being born and raised in St David's in West Wales has little credence. Archaeological evidence for Roman occupation of St Davids is nil, the nearest settlement active in Carausian times probably being the villa/farm at Cwm Brwyn some twenty miles away. The Menapians were a sea-faring community based in modern Holland. Webb suggests that Carausius may have been raised in a Menapian trading settlement in Ireland or the Isle of Man; again, archaeological evidence is non-existent. And now for a representative from the canine family! Stukeley suggests that the RENOVAT ROMA types were issued on 21 April 291 as confirmation of Sylvius as the grandson of Aeneas, who was associated with the founding of Rome. The coin, showing a jugate portrait of Carausius and another bust, is said by Stukeley to have been issued on 1 January 292 to celebrate the raising of Sylvius to the rank of Joint-Augustus. "It imports not how young the son was," he writes,"we have instances of emperors making mere children both consuls and Augusti." The attribute of the whip is explained easily as Sylvius is associated with Mithras and Sol and always presided at the horse racing celebrating the feast of Sol Invictus on 25 December. He takes the argument one stage further, stating that the coins showing Sol on the reverse with the legend ORIENS AVG, actually show Sylvius dressed as Sol, these coins all being issued for the races on 25 December.

The jugate coin was mentioned by Kennedy (if he was the writer) in 1751: "The coin was passed about at that time as confidently asserted to be the wife of Carausius", but the writer probably hits the truth when he merely describes it as the head of Carausius with the bust of Sol behind.

The portrait on the PACTATOR ORBIS coin is, according to Stukeley, that of Sylvius as Sol, again issued on 25 December 291. Stukeley was, of course, blissfully unaware that an identical reverse had been used by Postumus some twenty years before.

The most likely numismatic support for Carausius actually having a son comes from the PRINCIPI IVVENTVTIS coins issued near the beginning of the reign. This title was normally given to the Emperor's son in a similar way to the title of the Prince of Wales being given to a British Monarch's eldest son. The coins exist in both silver and bronze.

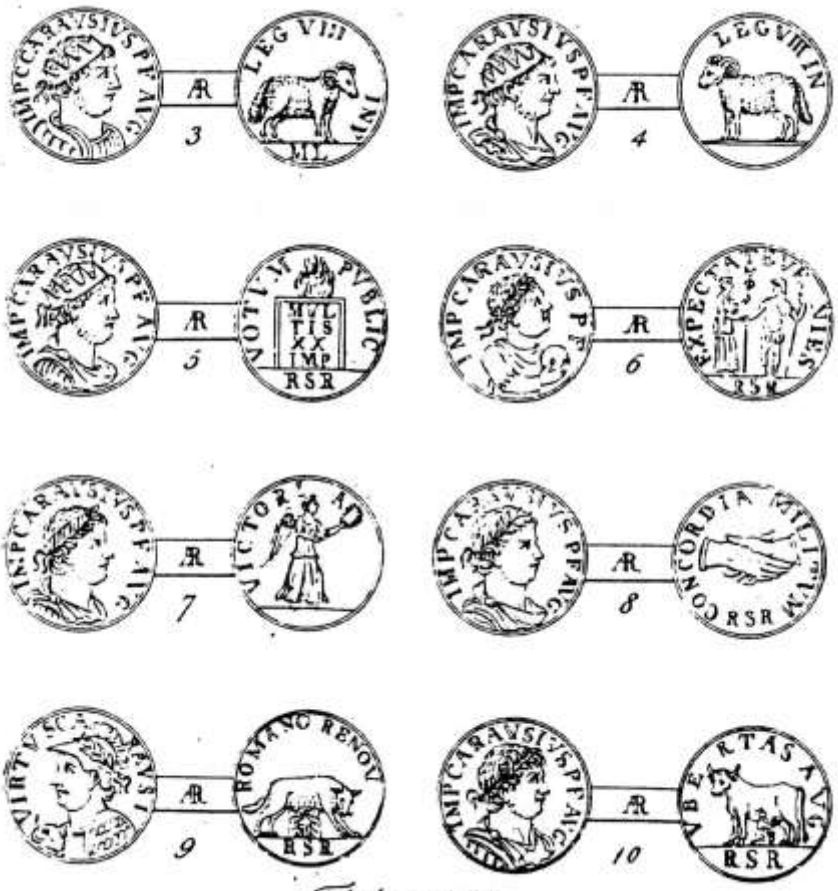
A method widely employed by third-century emperors to indicate joint rule, often with a son, is in the use of AVGG in the reverse legend. The use by Carausius of AVGGG to indicate his joint standing with Diocletian and Maximian is relatively common on later coinage, but coins from the beginning of the reign using AVGG might indicate the existence of a son of the rank of Caesar or above. Such coins are very scarce. *R.1. C.* quotes types with reverse readings of ADVENTVS AVGG on a denarius, and CONCORD AVGG and CONCORDIA AVGG on antoniniani, but these three coins were all recorded by Stukelely and their whereabouts, if ever they existed, are now unknown. Stukeley was, in the light of modern knowledge, particularly adept at misreading legends.

Coins are also recorded in *R.I.C.* with reverse legends MONETA AVGG, PAX AVGG and VIRTVS AVGG, all recorded by Webb. These are most likely to be faithful copies of reverses of Tetrican antoiniani, produced early in the reign.

Also worthy of a mention is another coin showing what appears to be a family group of Carausius, wife and son from the Evans collection now in the Ashmolean. Again the style is early, but not crude enough to

be discounted from serious consideration.

It is, as mentioned before, dangerous to use coins to write history and only possibilities can be postulated. Possibly Carausius did have a wife and a son whose names are lost to history. Only the vaguest of references are present, and only those on the early coinage indicate that if ever they existed they may have both died early in the reign.



Tabula argentea.

London Numismatic Club Meeting, 8th June 1995

Virginia Hewitt, curator with responsibility for the bank note collection in the British Museum, spoke on "From fishwives to field mice: The colourful history of paper money in Scotland".

On 17 July 1695 the Bank of Scotland was created by an Act of the Scots Parliament, as a result of "considering how useful a publick Bank may be in this kingdom". In the event the Bank was more than useful; after three hundred years we can see that it heralded the start not just of one successful institution, but of a whole profession of banking in Scotland, which from its earliest stages was characterised by a spirit of enterprise and the widespread use of paper money.

The story begins of course with the foundation of the Bank of Scotland - only one year younger than the Bank of England, and not only Scotland's first bank, but the first of its kind in Europe, in that it was the first private joint-stock company, wholly unconnected with the State, set up solely for the purpose of banking. Indeed, the Act of Incorporation forbade it from pursuing any other trade. This gave Scottish banking a character and advantage distinct from the situation in England; there banks tended to evolve on an *ad hoc basis,* out of other businesses, and from 1708 until 1826 the Bank of England had a monopoly of joint-stock banking, so no local bank could have more than six partners. The Bank of Scotland was granted an initial monopoly for twenty-one years, but thereafter the field was open, with a freedom from legislation that allowed much dynamism - and some spectacular disasters - in the development of Scottish banking.

The history of this development is intimately bound up with the issue of paper currency, begun by the Bank of Scotland in 1695. Though simple in design, the Bank's early issues have a distinctive and elegant character: they were more square than rectangular in shape, and examples of the 1720s show that they carried an attractive variety of typefaces to deter alteration, a counterfoil along the left-hand edge composed of the Bank's

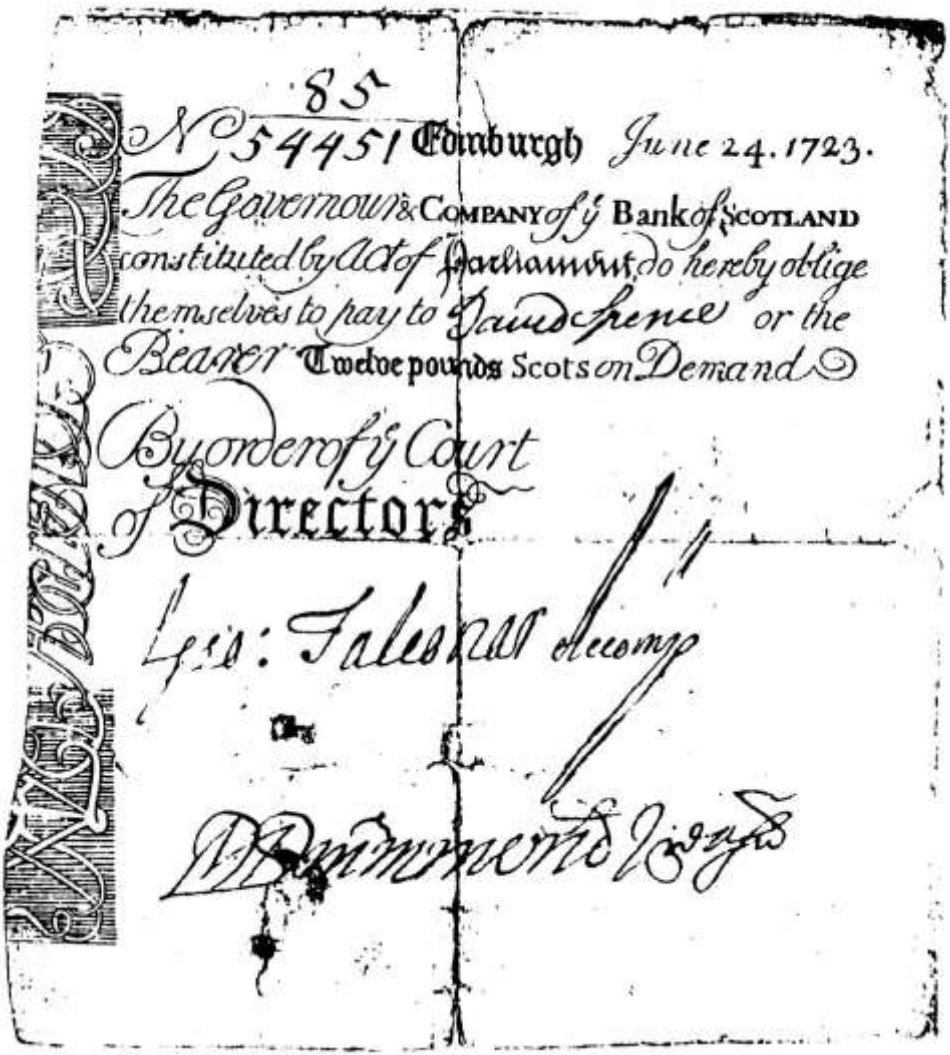


Fig. 1. Elegant lettering and signatures on a Bank of Scotland note for 12 pounds Scots (£1 sterling) of 1723.

name in ornamental lettering, and characterful hand written signatures (Fig.1). (Both in shape and the reliance on lettering alone, without pictorial images, the notes bore more resemblance to contemporary note issues in Norway or Sweden than to those of the Bank of England.) In a country chronically short of coin, and with relatively high levels of literacy, paper money became widely and enduringly popular, and while we should not exaggerate the role of banknotes in enhancing Scotland's economic wealth, it seems true that they did make an important contribution to the distribution of wealth, with benefits to the banks, the public, and the commerce of the country.

The Bank of Scotland's first and major rival appeared in 1727, with the foundation of the Royal Bank of Scotland, a Whig enterprise arising from the arrangements for the administration of the Equivalent, that is, the sum paid to Scotland after the Union of 1707 to compensate for taxes which would now be levied there towards payment of what had previously been the English National Debt. Not surprisingly the two institutions soon became known as the Old and New banks. The `New' hank did indeed prove to be innovative, soon encouraging various banking services which are commonplace today, including the overdraft (readers will decide for themselves whether that is something to be grateful for or not). Initiative was evident, too, in the Royal's note issues: from the beginning these carried a small portrait of the reigning monarch, a practise not widely adopted until much later, and in 1758 the Royal introduced the first guinea note in Scotland.

Scottish banks have always been closely involved with the county's agriculture, trade and industry. For example, banks relied on the cattle trade in Falkirk and Galloway, were founded by tobacco lords in Glasgow, and encouraged by expanding textile industries, such as linen in Dundee and Arbroath, cotton in Paisley. The linen industry indeed generated the long-lived and successful British Linen Bank. Founded in 1746 as the British Linen Company, it was primarily intended to promote

linen manufacture but was also empowered to operate as a bank. Notes were first issued for payment within the linen industry, but had general circulation by the 1780s. Banking took over as the main business, and continued until 1969, when the British Linen Bank merged with the Bank of Scotland.

From the middle of the eighteenth century to the early nineteenth century, many banks opened up across Scotland, from the Borders to the Highlands. Some were small enterprises, catering mainly for local businesses, but some of the most successful were on a joint-stock basis, with a broad capital base, a large number of shareholders, and branches throughout the country. Issuing notes not only provided circulating currency, but also helped to promote the banks: appealing evidence of how this could work is shown by those banks which were named colloquially according to emblems on their notes: Carrick Brown & Co.'s `Ship Bank' in Glasgow is a well-known example; in due course this name, taken from the decorative device of a sailing ship, was printed on the notes. Inevitably, however, success also brought risks. Absence of legal controls meant that anyone could issue notes, and the severe scarcity of silver coins in the 1750s and 1760s produced a "small note mania" when notes for only a few shillings were issued by individuals, often of alarming slender, means - one Glasgow merchant, George Kellar, simply ran away rather than face creditors whose notes he couldn't redeem! Such practises, which gave good notes a bad name, gave rise to contemporary satire in the *Scots Magazine,* and later criticism from Adam Smith , who complained of such "beggarly bankers" in his *Wealth of Nations*. In 1765 notes for amounts under 20/-sterling were prohibited, and all notes had to be payable on demand. Although it is a perennial problem, forgery too was especially rife in the 1760s - a Dundee schoolmaster was arrested with paper money he was discolouring to look like circulated British Linen notes.

Legitimate banks had their problems, too. These could be caused by reckless management -unwise lending covered by even less prudent

borrowing, which caused notorious crashes such as that of the Ayr Bank in 1772, and later the Western Bank of Scotland (1853) and the city of Glasgow Bank, whose downfall in 1874 was further compounded by fraud. Even sound banks were shaken by wider political and commercial crises. **In** 1797, when fears of a French invasion forced the Bank of England and many others not to redeem their notes in coin, William Forbes, the highly successful Edinburgh banker, found his counting-house largely filled with "...the lowest and most ignorant classes, such as fishwomen, carmen, street-porters and butcher's men, all bawling out at once for change". Forbes' list incidentally provides an interesting indication of the social range of Scots using bank notes.

Overall, however, such difficulties were interruptions in a more positive long-term picture. In the course of the nineteenth century, legislation helped to regulate banking practise and to control note issue throughout Britain, and in Scotland growth and dynamism were provided by both well-established banks and newer enterprises. There was the Commercial Bank of Scotland, which from its foundation in 1810 offered banking on a new scale, with a huge number of investors representing the whole country geographically and commercially, or the Clydesdale Bank, founded in 1838 by a group of Glasgow businessmen keen to promote economic growth. Paper money remained popular: indeed, in 1826 there was a vehement campaign in support of one pound notes when it was proposed that they should be prohibited, as they had been in England after a spate of bank failures. Sir Walter Scott vigorously supported the cause in his *Letters of Malachi Malagrowther,* praising Scottish banking rather than English as part of a wider plea for Scottish nationalism: "we are well, our pulse and complexion prove it: let those who are sick take physic".

As the banking profession raised its standards, so too did the design of the banknotes. Widening circulation, the ever attendant risk of forgery, and improving technology all encouraged more decorative designs, dominated by illustration rather than by lettering, as on the early notes.

Some were printed in England, especially by the eminent firm of Jacob Perkins, but many were the work of renowned Scottish engravers such as W. H. Lizars in Edinburgh and Joseph Swan in Glasgow - all these firms favoured engraving from steel plates, the hardness of that metal, rather than copper, allowing accurate reproduction of fine detail for both hand-engraved vignettes and machine-engraved security printing. As well as the traditional coats of arms and elegant allegories, a vivid array of images appeared, such as elaborate panels of Scottish emblems from feather bonnets to salmon spears for the Dundee Union Bank (Fig.2), early steam vessels on the Clyde for the Greenock Bank Company, or atmospheric views of Arbroath Abbey and the Bell Rock lighthouse in stormy seas for the Arbroath Banking Company (Fig.3). Scottish banks were also quick to take up another important aspect of security printing - colour. The Royal Bank of Scotland issued the first British note with colour in 1777: the 'Red Head' guinea carries a medallion of George IV, based in the guinea coin, in red, and the denomination in white letters against a blue ground. However, this remained a fairly isolated experiment until in the 1860s the dangers of forgery by the evolving art of photography prompted several banks to start using colour, often in the form of lithographic overlays. Over the next hundred years or so the designs and colours used on Scottish notes became increasingly dramatic, the kaleidoscope of lollipop colours, pictures and pattern for the National Bank of Scotland being perhaps the most flamboyant.

The same period saw the continuing success of large-scale joint-stock enterprises, promoted in law by the 1845 Charter Act which prohibited new banks from issuing notes and in practise by the well-established process of amalgamation and nationalisation. Thus local banks disappeared, or merged with others, giving Scotland a smaller number of larger banks, each operating on a national basis. This evolving status, together with world-wide trends in banknote design, has been reflected in the appearance of the notes, which have focused less in a neo-classical allegory

Fig. 2. A profusion of Scottish symbols, including an allegorical figure of Scotia with her plaid draped over a tree, on an unissued £ I note of the Dundee Union Bank, 1830s.

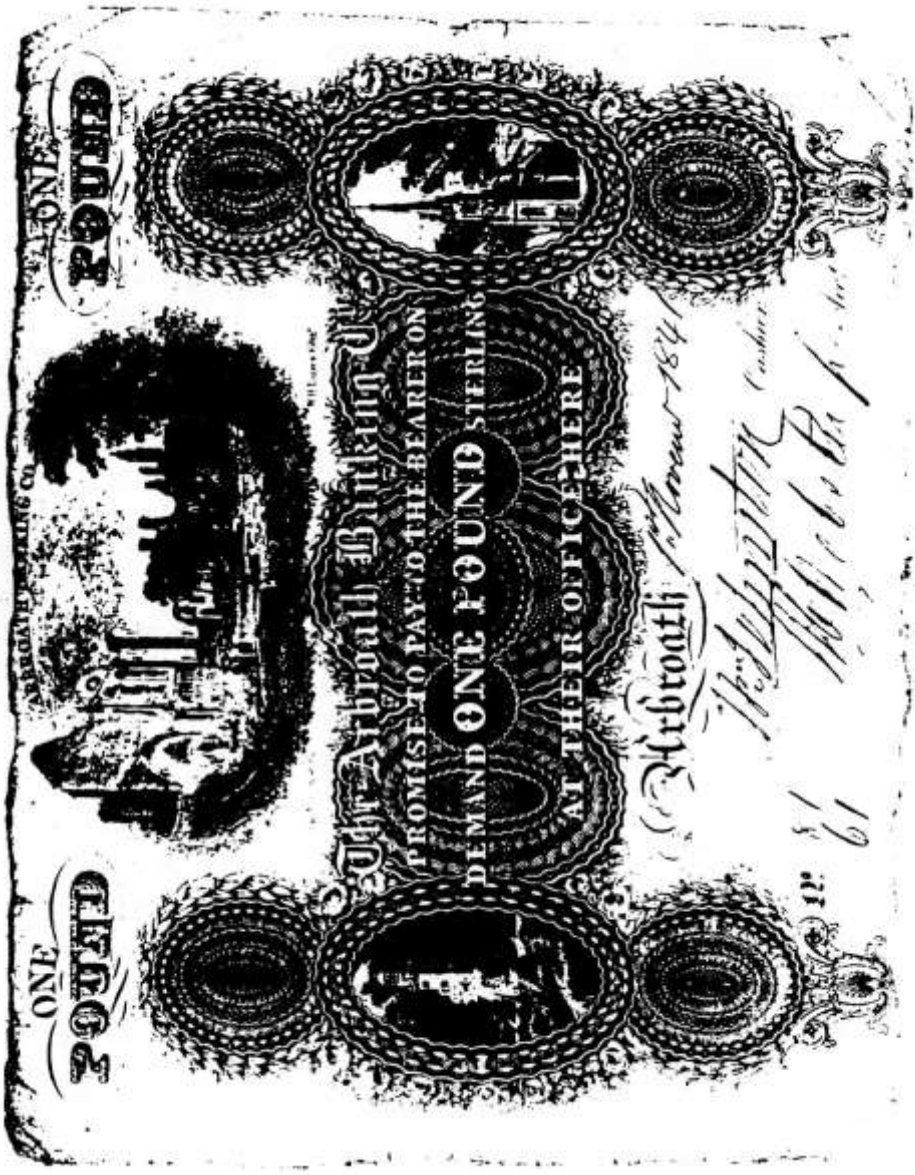


Fig. 3. Atmospheric topographical vignettes and lavish machine engraving by W.H. Lizars for a £ I note of the Arbroath Banking Company, 1841.

and more on naturalistic scenes and national imagery. For example, a new £1 note issued in 1950 after the merger which formed the Clydesdale and North of Scotland Bank, carried vignettes of agriculture and industry on the front and an imaginary view of a Highland river on the back, framed by thistles and border in a Celtic pattern (Fig. 4). This image was deliberately non-specific; in contrast notes of the National Bank, and then the National Commercial, carried the familiar landmark of the Forth Railway Bridge, symbolising industry and transport.

The successful tradition of Scottish banking is continued today by three major banks all of which provide currency for their country through their distinctive series of notes, each designed around themes which reflect the history of Scotland, and, indeed, of the banks themselves. The Clydesdale Bank features major figures from Scottish history with scenes illustrating their lives: they range from Robert the Bruce at Bannockburn to Robert Burns, accompanied by a field mouse and a wild rose to represent two of his most famous poems. The Royal Bank of Scotland presents a new series of Scottish castles as symbols of national wealth, strength and identity. It is also the only bank in Britain still issuing one pound notes, and has produced two commemorative one pound issues, marking the European Community summit in Edinburgh in 1992, and the centenary of the death of Robert Louis Stephenson in 1994. To mark its Tercentenary, the Bank of Scotland has issued a new series of notes with designs celebrating past and present achievements. The back of each denomination illustrates aspects of Scottish life with which the bank is closely involved, from oil and energy to leisure and tourism. The scenes are clearly modern, but they reflect the long-standing association between Scottish banking and Scottish industry. Other images pay tribute to the Bank of Scotland's own history: vignettes such as the head office in Edinburgh or the shield of the bank's coat of arms have been retained from earlier note designs, while emblems such as a sailing ship and the figure of Pallas Athene are taken from notes issued by the Ship Bank and the British Linen Bank,

Fig. 4. Thistles and Celtic patterns border a romantic Highland river scene on the back of a £I note of the Clydesdale and North of Scotland Bank Limited, 1952.

respectively - both constituents of the Bank of Scotland. On the front, all notes carry a portrait of Sir Walter Scott - a highly appropriate choice not only as one of the country's greatest authors, but also as a customer of the British Linen Banks (on whose notes he earlier appeared) and, especially, as an eloquent champion of Scottish banks and banknotes.

London Numismatic Club Meeting, 7th September 1995

Michael Broome spoke on "Frank Bowcher - a London medallist".

Frank Bowcher was born in London in 1864 and died there in 1938 having spent most of his life there, apart from a few years training in Paris. He was a working medallist and would design or engrave medals for anyone who would pay for them. He mostly worked from home in his own studio, although for a few years he had a vague appointment as an engraver at the Royal Mint. His business was medals and they seem to have been his main interest in life.

His father's name was William Henry Boucher, an artist and cartoonist, but his mother's name is presently unknown, as is the date and reason for the spelling of his surname. He became a National Scholar at the National Art Training School at Kensington where he studied under Legros and Lanteri, and was introduced to the techniques of designing and producing cast medals. He later became a pupil of Edward Onslow Ford and was involved in the development of the new style of medal design promoted by these 'New Sculptors'. His final training was in Paris under Roty and Chaplain where he learnt the art of designing struck medals and the use of the reducing machine. He was also introduced to the possibilities of rectangular plaquettes.

When he was 21 he married Constance L'Estrange who came from an old Norfolk Family. She was related to Guy L'Estrange the orientalist and geographer, but no other details of her background have yet been unearthed. There seems to have been no children of this marriage.

In 1886 when Bowcher obtained his first commission, a design for the new Egyptian coins, he was working from a studio in Upper Cheyne Row, Chelsea with A.W.Bowcher, possibly his brother. He moved to St. John's Wood and then to Camden Town before settling down in 1899 on the new architect-designed estate of Bedford Park, Chiswick, the favoured setting of members of the Arts and Crafts Movement, where he spent the rest of his life.

He exhibited medals at the Royal Academy in 1886 to 1889 and his work found favour with powerful people, in particular, Marion Spielmann the art critic and Parkes Weber the numismatist, and commissions for medals began to come in from private individuals. By 1893 he was well enough known to win a competition for the design of a City of London medal for the visit of the King and Queen of Denmark, and he followed it up with a similar medal for the opening of Tower Bridge the next year. What may possibly be his masterpiece appeared on 1885 - an award medal for the Royal College of Physicians showing a full face portrait of Dr Bisset Hawkins.

The bust he cut for the Queen Victoria's Diamond Jubilee was met with acclaim and was used for the obverse on many different medals produced by Spink and Sons. This may also have been a factor in his appointment as an engraver at the Royal Mint when De Saulles returned in 1903. By then Bowcher had become expert in the use of the reducing machine and worked on larger plaster originals, some of which have survived. His sponsorship by Marion Spielmann led to a connection with India that culminated in a series of rectangular plaquettes for the Gaekwar of Baroda in 1918. He had served in the RAMC during the First World War and produced several medals for the Royal Engineers and as commemoratives of the military victories of the time.

After the war his output became less and in 1921 he settled into a better house in Bedford Park. His day-to-day diary for that year exists and provides a detailed picture of the life of working medallists at that time.

After 1930 he produced only a few medals but his interest in the art of the medallist was still intense, as evidenced by his annotations in 1933 to the illustrations of Pisanello's medals in a copy of Hill's *Corpus of Italian Medals of the Renaissance.* Over 150 medals by Bowcher have been recorded and these provide a full picture of one man's life work. Some of these were illustrated with slides at the talk.

London Numismatic Club Meeting, 3rd October 1995

Dr Barrie Cook, of the Department of Coins and Medals, British Museum spoke on "Showpieces: Coins for presentation and display in Early Modern Europe".

In 1591 the English traveller Fynes Moryson was present at the funeral of Christian, Elector of Saxony. A particular part of the ceremony caught his attention. `After the Corpse followed on foote the Princes invited to the Funerall, and then the Courtyers, strangers and Citizens, in order. All the way as the Corpes passed, certayne officers scattered among the multitude, whole, halfe, and quarters of Dollers, Quoyned of purpose, with many wordes grauen in the midst, and rounde about this sentence in lattin... Tyme will shewe the losse. Generally the Princes of Germany doe in like sorte vse to Coyne monyes expressly for Remembrance of any great Act, done by them, or Concerning the Commonwealth.'

This habit was clearly a novelty to Moryson and, despite his assertion, was far from being commonplace among the German princes in the 1590s. Yet the tradition was not new, England had played a part in it, and it was about to produce its greatest flowering: the presentation or commemorative coin.

In normal circumstances the point of a coin is to serve as a piece of money, to have a specified value officially guaranteed and which often reflects the precious metal content of the coin itself, and which is authenticated by the stamp of authority on it. Its function is to be a

medium of exchange, a representation and a store of wealth. The appearance of a coin is probably its least significant facet in its monetary functions: its standards of weight and fineness and the proper stamp of authority give it its role, not its fineness of execution as a piece of metalwork.

Having said this, it is of course true that at various time the appearance of a coin has received attention well beyond the needs of an austere application: coinage of the early modern period which was not intended primarily to serve a monetary function, being for commemoration, display or presentation, yet remained definitely coinage in nature, usually by being denominated, that is by matching the standards of finenss and weight and thereby fitting intentionally into the currency system of the issuing state. This phenomenon was certainly familiar in other times and cultures, but certain factors in early modern Europe combined to create the tradition anew and give it a particular form.

The background lay in 15th century Europe. Essentially, there was a rapid and large-scale increase in bullion supplies, at first for certain well-placed countries, and then for Europe as a whole. The currency systems of the continent in the late 15th and 16th centuries were accordingly transformed by the availability of bullion and the inflation which followed to produce much broader, thicker and higher denomination coins. The large silver pieces of the mid-15th century weighed perhaps 4 or 5 grams. A century later testons of 9 or 10 grams and guldengroschen and thalers of around 30 grams were in common use. Gold coins also increased in size and value at the top of the denominational scale.

These larger coins offered scope for development in design, in particular the application of realistic portraiture was encouraged by their broader flan and the potential for higher relief, enabling rulers and their engravers to follow the precedents of classical coinage.

From this new tradition in coinage it was not a great step to the fully-fledged prestige piece. The beginnings of the development appear to lie in the Iberian peninsula, as it was via Portugal and Spain that new

supplies of gold began to reach Europe through these countries' explorations and conquests, down the Guinea coast of Africa and in the New World respectively.

Bullion-rich countries never find it vulgar to flaunt the source of their wealth and thus the late 15th century Portuguese kings issued ever larger gold coins which seem to have had an overtly propagandist purpose. The gold Portugues of King Manuel (1495-1521) weighed about 35 grams and was thus a 10 - ducat coin, in fact the first 10 ducat coin.

While the Portuguese were working their way down the coast of Africa, the Castilians were liquidating the accumulated gold treasures of the civilisations of Central and South America, one consequence of which can be seen in the gold coinage of Ferdinand and Isabella. One, 2 and 4 excelente pieces (the excelente was equivalent to the ducat) were in common use but the Pragmatica of Medina del Campo, which reformed the coinage in 1497, allowed for the occasional striking of much larger denominations: 10,20 and 50 excelente pieces, the latter weighing about 175 grams. The 20s and 50s were struck at Seville alone of the several Castilian mints and are now exceptionally rare. They were undoubtedly produced for presentation purposes, as was the huge 100-ducat piece recorded as being produced for their successors in Spain, Charles and Joanna.

English records provide a contemporary demonstration of how the new large gold coins were employed in this way. **In** 1489 Henry VII authorised the first English pound sovereign, twice the size of any earlier English gold coin. This coin itself can be said to have had more than monetary function. There is its size and spectacular appearance; its issue alongside the angel of 6s 8d, the common, workday gold coin; also the fact that it fits into a little group of rare, large gold coins produced at this time: a similar Danish piece appeared in 1496 and both seem to derive from the Emperor Maximilian's real d' or of 1487, struck for Flanders, Gelderland and Holland.

All these coins, though bigger and more spectacular than anything

seen before, could be and probably were used as money though again more as stores of wealth than circulation currency. The English sovereigns for instance, may have had a mintage of perhaps 60,000, yet it is very unlikely they were needed on a purely monetary basis, as they all accompanied smaller more useful pieces.

So we are beginning to see a pattern - new supplies of precious metal and/or a ruler or dynasty determined to make its power and authority clear. Yet the examples noted so far, all from the states of western Europe, were not for the most part to establish significant traditions of medallic coins. Henry VII's precedent was followed by his English successors only occasionally; the Spanish and Portuguese kings did not develop the practise to any extent; while the kings of France never seemed to have entered the field in a serious way.

However, on the other side of Europe a similar coinage development had occurred, possibly quite independently, and this time the medium was not gold but silver. Decades before the impact of the silver of Mexico and Peru was to be felt, the mines of Saxony, Bohemia and Tyrol had transformed the silver currency of Europe.

The Italian testones were handsome and relatively large coins which encouraged the tradition of coin portraiture, and spread it to other lands, but their size (9-10 grams) gave then only moderate potential as display pieces, yet the pioneers of their use, the Sforzas of Milan, anticipated many later practices. They struck heavy testoni, and used testone dies to strike ducat multiples in gold, for instance. Yet in the long-term, it would he coins of the silver suppliers themselves which set the trend.

The display possibilities of the new coins soon became entangled with the pretentions of the greatest dynasty of them all: the Hapsburgs of Austria. Tyrol came to the main Hapsburg line in 1497 and Joachimstal fell to their control as kings of Bohemia in 1527, giving them two of the three principal sources of silver in Europe, and it seems to be their activity

which gave rise to the Schamünzen (show coin) or Schautaler proper: coins primarily intended for display, sometimes for commemoration, of high finish and sometimes in unusually high relief, and also in multiple denominations - double and triple thalers which generally employed the same dies as single thalers.

It is perhaps not surprisingly that the Holy Roman Emperor Maximilian I, with his dreams of universal monarchy, should play a pioneering role, initiating a cascade of showpieces by the members of his dynasty. Rulers in the Hapsburgs' orbit also participated in the fashion. The prestige coin tradition established by the Hapsburgs was long-lived and productive. From the mid-16th century the specially produced coin became less common, virtually confined to coronation issues and some marriage pieces. Instead double and triple weight strikings predominated.

The production of these multiple denominations follows a distinct pattern. They increased in quantity greatly in the later 16th century and early 17th century, peaking under Emperor Ferdinand II (1619-37), with 74 gold and at least as many silver multiple issues, before declining thereafter, with little at all after 1670. This is a pattern which will be repeated.

While the branch of the Hapsburgs who ruled Spain never really took up the showpiece coin there, they did in some of their other domains. Most prominent was the Netherlands, of course technically part of the Holy Roman empire.

The showpiece tradition was one which, perhaps oddly, survived in the United Provinces after their revolt from Spain, seemingly at odds with its republican constitution. Yet, here we see gold striking of silver denominations produced quite regularly. These have traditionally been called gold proofs, but are almost always a value in ducats - 10, 11 and 12 being the most common. For instance, there is a gold striking of 10 ducats from silver rijder dies. Such pieces clearly left the mint in fairly considerable numbers, perhaps for distribution among the leading patricians of the various provinces - they are known for most of them. They may

have been simply available for purchase at the mints of the United Provinces in a way similar at the other great early modern republic, Venice.

Mentioning Venice brings us back to Italy, an early pioneer of special coinage. Of the coinage innovations of the late 15th and 16th century, testones and double ducats rapidly came to fill important currency roles, bringing portraiture into the mainstream of coin design; while the development of token money in base metal was an immensely significant advance. Yet, beside these utilitarian matters, Italian coinage did also continue to use coinage in a non-monetary way. There seem to have been three distinct and independent traditions.

One of these was the creation of the Venetian osella, perhaps the presentation piece par excellence. It was a type of coin unique to Venice and its origin reflected the nature of Venetian government. To symbolise his dependence, the doge (elected head of the Venetian republic) was obliged to make a gift each year to the members of the Great Council, representing the patricians - oselo is the Venetian form of uccello (bird), but they were being replaced by a cash sun from as early as 1361.

In 1521 the Great Council ordained that henceforth the gift would be in the form of a fine silver coin equal to 31 soldi or a quarter ducat, and from this date these special coins were produced, one each year until the end of the Venetian Republic, 275 in all. The standards of the coin remained unchanged, and it could technically be used in currency, though its formal value rose from 31 soldi in 1521 to 78 soldi by 1732, at which level it was thereafter fixed. Obviously most oselle were preserved for their medallic quality and surviving specimens are often gilded, pierced or mounted like the early taler coinages. The mintage would be about 2,500, and a certain number were also struck in gold and to double weight for special presentations. The mid- 17th century was probably the heyday of the oselle in terms of the quality and range of their designs.

There is another Venetian habit which throws light on the phenomenon of the prestige piece. On occasions in the 17th century and

more or less consistently in the 18th the mint was able to produce huge multiples of the gold ducat, at other times creating special dies for the purpose - the zecchino grande. These pieces were struck to all sorts of weird multiples: 10, 12, 15, 16, 22, 28, 33, 36, 50, 100 and even 105 zecchini. This is in the name of the last Doge, Ludovico Manin (1789-97), and is over 3 inches across and weighs over 350 grams. Yet, like many of these multiples this massive thing is pierced as if to be worn.

These were of course never intended to be used as currency, but were available for purchase by Venetian citizens who wished to make a display of their wealth, probably when making a donation or reward. This clear case can give us a useful model for judging some of the other gold multiples of the 17th and 18th centuries, for instance the Dutch pieces and issues from some of the Swiss and German cities.

The second Italian tradition is in effect the application by the princes of the peninsula of the same principles used by the Hapsburgs north of the Alps - and to some degree it can be seen as derivative of Hapsburg practice. Yet the tradition seemed to falter and one does have to say that the Italian examples by no means compare with the quantity and extravagance of the Hapsburg ones. It may simply be that the medal proper had too much of a head start in Italy, plus also the 10 ducat/multiple thaler school of prestige piece could not be fully applied until the appropriate large denominations had become entrenched in the currency systems of the various states.

The 17th century saw the lesser Italian princes joining in prestige piece production in a substantial way. The dukes of Parma and Piacenza, Modena, Mantua and Savoy all participated in a sequence beginning around 1590 and lasting until about 1660. The coin/medal relationship is particularly interesting in respect of these 17th century courts as is encapsulated in the pieces of Vincenzo ll Gonzaga, briefly duke of Mantua in 1627: a silver ducatone, a handsome piece but presumably serviceable as currency; a striking in gold from the ducatone dies, creating a piece with a

technical value of 12 ducats (the reverse die is the same on both gold and silver striking; and the same design but worked in high relief as a medal proper). Each of these versions presumably had its purpose and function: currency coin, prestige coin and medal. Yet, the prestige coin element came to an end in the 1660s.

The other main Italian state was the Papal States, governed by the Pope from Rome. Its non-monetary use of coinage was quite different from that of the dynastic powers around it. Papal coinage did not usually include novelty multiples struck from ordinary dies to radiate princely power and wealth. Instead the popes tended to produce coins of more workaday denominations but with commemorative or propagandist images. The tradition of the annuale, the annually produced papal medal could have obviated the need for presentation pieces taken from the coinage. Another influence of the form they issued may have preferred to stress individual achievement rather than generalised dynastic authority. Venetian oselle would have been their nearest equivalent from this point of view.

Topical issues were not a regular occurrence - most papal coins displayed a more restricted range of images focussing on Saint Peter and Paul and the Pope's own coat of arms. Yet they were brought into play when a pope had a particular message to spread, combined with an interest in coinage as the medium to do it. The messages were often religious praising particular saints, encouraging particular virtues - exhortations to charity were probably the most regular. **In** the late 16th and 17th centuries fairly stylised issues came to be employed for Jubilee years and for Sede Vacante issues, between the death of a pope and the election of a successor. Soon an unchanged type was produced with a dove on the obverse, symbolising the Holy Spirit which would direct the choice of the new pope, and on the blank papal arms. Sede Vacante issues were small and simply commemorated the event.

Beginning in 1588, under Sixtus V, the popes occasionally concentrated what one might call the propagandist or commemorative thrust

of papal coinage on the silver piastra, the new large silver denomination. These pieces were always finely produced, but in the mid to late 17th century topicality became the rule, reflecting the individual popes' preoccupations and interests.

Perhaps one should classify these papal pieces as propaganda issues rather than prestige pieces proper, if it is possible to make such a distinction. They were regular denominations and as far as one can tell were issued as currency. For the most dramatic development of the dynastic showpiece, we need to go back and observe the development of the tradition in central and northern Europe.

As we have noted, states with access to bullion set the trend, from Spain and Portugal to Saxony and the Habsburgs. One ought to mention Transylvania at this point. Its gold mines at Hermannstadt, Offenbanya and Nagybanya provided the raw material from a sequence of multiple ducat pieces for its princes (from 5 and 100 ducats up to 100 ducats) from the mid-16th century until 1683, when the land passed to the Habsburgs these are a 10 ducats of Stephen Bathory (1581-1602) and a 5-ducat piece of Michael Apafi, the last prince.

The leading Baltic powers, the kings of Poland, Sweden and Denmark all made significant contributions to the prestige piece tradition within the now familiar chronological framework: from c. 1590 to 1670. In Poland the practice was begun by Stephen Bathori (1576-86), probably drawing on the tradition already established in Transylvania, and was generally concentrated on the cities of Danzig (where the first were produced) and later, Thorn (Torun).

Poland and Sweden were bitter rivals in Livonia and the east Baltic, a rivalry exacerbated by dynastic conflict as they were ruled by branches of the same family. In Sweden double dalers, now extremely rare, occur under Erik XIV, the first dated one from 1561. Larger silver pieces, plus strikings in gold to the ducat standard, were added under Johan III(1568-92) - for instance a 4-daler piece, the dies of which were also used for 10 and 20-

ducats portugalösers.

Multiple ducat and rixdalers strikings continues throughout the first half of the 17th century in Sweden, reflecting its heyday of military and political success, but again virtually stopped after about 1660. We also get a German tradition adopted - Death money, the special coins issued to be given out at a ruler's funeral and which give basic information of his life.

The kings of Denmark were, of course, the Swedes' great rivals for power in the western Baltic and it is not surprising to see them maintaining a similar high profile prestige element in their coinage. From the 1580s gold portugalösers of 35 grams (that is, 10 ducats), with some doubles of 70g, and gold strikings of dalers and multiple silver dalers from daler dies were all produced. Again, the Danish tradition stops in about 1670.

I've left Germany, or more properly the Holy Roman Empire, alone since discussing the origin of the prestige piece in the Habsburg and Saxon courts, and this is unfair as it was probably in late 16th and 17th century Germany that the tradition met its pinnacle in terms of quantity and, more arguably, quality. Various factors produced this. The example of the emperor provided both a precedent and a focus for competition for princes determined to establish their own authority, of which minting rights were a significant expression. There is the sheer number of coin-issuers inside the boundaries of the empire, some of them issuing little coinage apart from prestige pieces - coinage as a demonstration of sovereignty and independence, not for economic usefulness. All motives reinforced to an unprecedented degree by the onset of the Thirty Year War in 1318, which provides not only a backdrop, but possibly a forcing house for the growth of the prestige piece phenomenon to its peak in the 1620s and 30s.

The leading silver-rich regions, Saxony and Brunswick, were ruled by fragmenting and sub-dividing dynasties whose coinage got ever weightier and more elaborate. Their normal talers were spectacular enough, but from the later 16th century things really took off. A multiple löser-thaler of

Julius of Brunswick-Wolffenbüttel, struck in 1576, has an astonished depiction of the twelve signs of the zodiac and the seven planets. Julius pioneered the Loser, or redemption coin - a novel way of earning a profit from prestige coins. They were intended to be a method of storing surplus silver against future need, instead of glutting the market. The duke's subjects were obliged to buy them in proportion to their landholdings and later surrender them on demand in return for baser currency if required by the duke. Later Loser-thaler were simply presentation or display pieces.

Frequent changes of type, for a while on an annual basis, became the practice of the Brunswick-Wolffenbüttel dukes throughout the late 16th and 17th centuries: notably the issues of Heinrich Julius, duke in 1598-1613.

Apart from these fairly functional thalers, there were also massive multiples - now everyone was issuing thalers, perhaps this was how the Saxon and Brunswick rulers were keeping ahead in the prestige stakes. These silver-rich princes were obviously not ashamed of their source of wealth, which they overtly celebrated in mining talers, coins which depict mining scenes on them. The most splendid come, again, from the dukes of Brunswick-Luneburg.

Few issuers rivalled the rulers of Saxony and Brunswick in the frequency and variety of prestige issues, but many still contributed to the genre, often with one-off Schautalers, or the 5 or 10-ducat solution, as with the 5-ducats of Adolf Friedrich I, duke of Mecklenberg-Schwerin in 1612, or the 10-ducats of Christoph Bernhard, bishop of Munster.

The greatest period for these pieces was concentrated in the war years. The number of issuers of large silver multiples rose from about 20 in the 1540s to 40-50 in the early decades of the 17th century, peaking at 63 in the 1620s, before declining to 25 in the 1640s. The issue of gold multiples followed a similar pattern. While a few states issued a fairly consistent run of such pieces, many produced just a few, confined to the decades of the Thirty Years War.

The Free Cities of the empire contributed less in the production of prestige coins than the dynastic states, but there were some exceptions, the most spectacular contributor among them Hamburg which authorised a long and varied of gold portugalösers, beginning with 16th century pieces clearly derived from the original Portuguese coin, but evolving into speciality pieces produced for sale or to commission by individuals.

The prevalence of ecclesiastical states with rights of coinage added a class of ruler with motivations similar to the papacy, if on a smaller scale. In particular there was the Sede Vacante issue, purely commemorative, virtually medallic pieces which symbolised the sovereignty of the cathedral chapter during the episcopal vacancy.

During the Thirty Years War (1618-48) the Holy Roman emperors themselves granted princedoms and minting rights to numbers of the leading Catholic generals and other supporters, creating a new wave of princes determined to compete in the struggle for dynastic prestige; most notably, there are 10-ducat pieces of Wallenstein, the great imperial general, from his newly created duchy of Friedland. The death of Gustavus Adulfus let loose another wave of commemorative pieces from cities allied with Sweden or under its control.

Protestant rulers in the was used propaganda pieces to proclaim the rightness of their cause - religious truth and political independence from the catholic emperors, particularly as the centenary of the Reformation rolled on. A 1630 thaler of Johann Georg, elector of Saxony, commemorates the Lutheran Confession of Augsberg of 1530, and a taler of Strassburg the centenary of Luther's nailing of his 95 theses to the church at Wittenberg: LVX POST TENEBRAS, 'light after darkness'.

The whole area of the prestige coin is surprisingly under-researched. The outlines of the phenomenon have, I hope, become clear: the origins of the prestige piece as a consequence of three main stimuli: the availability of bullion; a desire for dynastic or individual glorification; and the development of new types of coin which in their size offered scope for

both propaganda and fine-workmanship.

In general the early 16th century offered a flurry of experiments, most of which had few immediate successors. That a tradition became established seems due very largely to Maximiliam of Hapsburg and the engravers of his mint. Hapsburg precedents inspired the great age of the prestige piece as a means of dynastic aggrandisement in the baroque courts of the mid-16th to the mid-17th century.

In this the Thirty Years War appeared to have heightened and concentrated the tradition, and few parts of Europe remained immune. France's sole contribution appeared in the 1640s; Spain's first such pieces for a century (enormous silver 50 reales and gold 100 escudos from the same dies) began in 1609; and even in England, the royalist court of Charles I during the Civil War was not immune; how else to account for the gold 5-unite `Juxon medal'? Or indeed the gold triple unites and silver pounds and half-pounds produced for the king at his main mint, first Shrewsbury and then Oxford. The propaganda role of the triple unite has long been recognised, and that the king was coining gold at all was at least in part for presentation and ceremonial purposes; a king needed to be able to give gold.

This brings us on to how these coins were employed in practice. Some, like Venetian oselle and the Death money, had an obvious event or ceremony to account for their presentation and distribution. The same goes for pieces associated with coronations and weddings. Others must be seen in the context of the culture of gift-exchange which pervaded the courts of the time. Rulers made gifts to courtiers, ministers, subjects and foreign envoys and visitors, and received them back. In their turn minister, diplomats and courtiers spread gifts widely around the courts. Coins, particularly these prestige coins were doubly appropriate in this context. They were valuable and they bore the representation of the ruler. The quantity of coins and coin-like objects used in this way was enormous: they were scattered among crowds, like the coronation pieces for Rudolf II at

Regensberg in 1575; handed over as prizes at court events and competitions, as at the christening of the daughter of the Elector of Saxony in 1591; offered in cups and other vessels in acts of homage, as at the baptism of the Prince Palatine at Heidelberg in 1614; distributed by departing ambassadors, as in England in 1638 when the envoy of Savoy distributed gold 20 and 30 scudi pieces dated 1635 of the late duke Vittoris Amadeo I to the English lords; hung around necks on chains, as during Bulstrode Whitelocke's embassy to Queen Christiana of Sweden in 1564. Their role in wartime is indicated by Thomas Bushell's report of the battle of Edgehill when he `procured of his Late majesty at Wolverhampton, a Gratious Gift of his Affection to each Colonel!, the Medall of a 20s Piece of Silver, all the other officers Ten or Five, and each Private Soldier Half a Crown;

In the 18th century the tradition went into a decline: Russia, France, Great Britain had never greatly participated, while the Habsburgs produced little after the death of Leopold I in 1705, the output of Brandenburg-Prussia declined from its peak under the Great Elector, and the papacy's propagandist issues also diminished **in** quantity. The tradition persisted in some of the lesser states, though usually confined to a few particular circumstances, such as Sede Vacante issues, and coronation pieces. The great multiples disappeared from view as, in general, issuers came to conform with the more austere and functional attitude to money fostered in the age reason.

Dr Cook illustrated his talk with a series of fine slides of these remarkable coins.

London Numismatic Club Meeting, 9 August 1995 - Members' Own Evening

Several members contributed to this evening with short papers on a wide variety of topics.

Anthony Portner, remarking that the Byzantine mint of Thessalonica had a peculiar fascination for him, drew attention to two gold solidi from that mint. He noted that since Dr Michael Metcalf's contribution to *Studies in Early Byzantine Coinage* (1988), after many years' of study there does seem to have been an important development because since 1988 types of consular solidi of Tiberius II have appeared on the market which may well have been minted in Thessalonica since they are certainly not of normal Byzantine type.

He drew attention to a solidus of Theodosius II (AD 402-450) with the reverse legend VOT XXX MVLT XXXX - an addition to the eight specimens which Metcalf knew of. It is thus considerably rarer than the normal types and here bears the actual mint mark for Thessalonica, which only changes in the reign of Zeno to become CONOB. Thereafter the coins are distinguished from Constantinople issues by two stars in the field and the absence of an officina letter.

The second coin, of Justinian, similarly has no officina letter but does have the two stars. It is in fact a rare variant of a scarce type. Here the three-quarters facing bust has diadem ties, lacking on most coins of that type. Metcalf knew of only three specimens. Hahn dates it to 537-542. The question of which came first, with or without the wreath ties, is a matter of controversy and Metcalf suggests that only the finding of a hoard of c. 530-535 will resolve the question. Certainly this is a most interesting variety.

Peter Clayton showed a large bronze prize medal, the Lyell Medal of the Geological Society of London, with a bare head of Sir Charles Lydell left on the obverse and the date 1873, and three columns of the temple of Jupiter Serapis at Pozzuoli on the reverse (BHM 2969; Eimer

1631). Alongside the medal he exhibited an 18th century engraving of the temple from the same viewpoint. The interest lay in the linked archaeological and geological aspects of the site. The temple had been submerged by the sea, and then risen again due to geological action in the area and changes in sea level. Sir Charles Lyell, President of the Geological Society 1835-6 and 1849-50, used this engraving as the frontispiece to his major work, *Principles of Geology*, 1830-34. The medal was established in 1875 under the terms of Lyell's will with the bequest of £2000 for the premium. Engraved by L.C.Wyon, it is awarded annually and the specimen exhibited had the recipient's name in engraved capitals on the edge: WILLIAM SAWNEY BISAT. 1942 - himself a distinguished geologist.

Gavin Scott presented An Introduction to Framed Coins, with special reference to aluminium advertisement rings around farthings. He noted that the newspaper Stamp Duty was reduced to 1d per sheet in 1836, and abolished in 1855. Reduction in taxes on advertising were seen in 1833, with abolition in 1853, and Excise Duty on newspapers ended in 1861. This all led to an explosive growth, alongside Victorian trade, in advertising. Many background details were presented showing the road that led to coins being used as an advertising media. This led on to the story of aluminium, discovered by a chemist named Wohler, in 1827. In 1856 it was twice the price of silver at $40 per 1 lb, then steadily falling to 15 cents in the 1960s. It had become a cheap metal for coinage, and lent itself especially for the framing of coins and the addition of adverts to them (although the frames were not always aluminium). Framing was a world-wide phenomenon. In the British applications, the geographical evidence was considered, London with 27% and Warwickshire next with 12%, and also the type of activity - with dance halls predominating, followed by theatre/cinema and then outfitters.

Stella Greenall (read by David Sealy) presented a Canterbury half-groat of Henry VIII with the second portrait and the initials of

Archbishop Warham, Archbishop of Canterbury from 1504 until his death in 1532. In 1509, Warham, as Archbishop of Canterbury, had conducted the highly controversial wedding of Henry and Catherine of Aragon (Henry's brother's widow), after a Papal Dispensation had been obtained. They had seven children, including four sons, but none lived into adulthood except Mary, born in 1516. In 1524 Henry began actively to plan for a male successor, and opened annulment proceedings against Catherine in 1529. He left her in 1531 and held her virtually prisoner until her death in 1536. The Pope pronounced her marriage to Henry valid and he therefore broke with Rome and married Ann Boleyn. The half-groat in question was struck between the commission date of 28 June 1527 and 1532, when Warham died. The mark of the Canterbury mint is uncertain, but it may be that it represents a pomegranate, itself Catherine's symbol -- vide her tomb in Peterborough Cathedral. In that event, might it not be Archbishop Warham's statement of pride and confidence in the legitimacy of the marriage he had conducted?

David Sealy drew attention to An Ancient Coinage Reformer, the author of a small fourth-century work entitled *De rebus Bellicis*, or, "A Tract on Warfare". Sadly, we do not know his name. What we do know, via *The Decline of Rome* by Joseph Vogt (1965), is that our author was writing around AD 370 under the joint rule of the emperors Valentinian I and Valens. His criticism of the Imperial administration may well have caused his work's rejection, in spite of deference and a servile dedication to the emperors. In currency matters, having proposed that the lavish donatives to soldiers and officials be drastically cut to avoid squandering the booty of war, he proposed a currency reform. In order to combat the adulteration of the gold coinage (rampant since Constantine the Great's time), he proposed that all persons employed in minting the gold coinage should be confined to a specific island and there carry out their functions in isolation and strict security. New designs would distinguish the reformed coins, which he seems to have illustrated in his book - but sadly no examples are known.

Niall Fairhead exhibited an Elizabeth I Great Seal in white wax which, over the years, had become dirty and also been broken several times and repaired; it retained the remains of a thin strip of paper at the top by which it would have been suspended from a document. The obverse shows the Queen wearing a lace ruff and crown, holding the orb in her right hand and the sceptre in her left. On either side are the crowned arms of England within a Garter. The Queen's head is flanked by two Tudor roses. On the reverse the Queen advances left on horseback, with a Tudor rose to the left and a Fleur de Lis and crowned Irish harp to the right.

Every Sheriff of each county would have an example of the Great Seal in order to verify official documents that reached him. In use it had many different purposes in ratifying all sorts of documents and being applied to Grants of Arms, Royal Pardons, Acts of Parliament, Charters, Warrants, International Treaties, and the like. The application of the Great Seal was the only way by which laws could be promulgated. In an endeavour to cause as much mayhem as possible, James II, whilst escaping in a small boat on the Thames, threw the dies of the Great Seal into the river, thereby stopping anyone acting in a legal capacity since replacing the seal was a thing only capable of being done by the lawful monarch. To otherwise replace it was an act of treason.

Philip Rueff exhibited an interesting bronze coin of Paphos in Cyprus. First he gave an extensive background to the history of the island, a veritable cross-roads of the Mediterranean and melting pot of many peoples. The coin in question was a Roman issue of Septimius Severus (AD 193-211) and featured on its reverse a bird's eye view of the sanctuary cum temple of Aphrodite at Paphos. Legend had it that Aphrodite - her name means "Foam-born goddess" - emerged from the sea near Paphos by the Stone of Romiou (which is still pointed out to tourists). Probably the best know representation of this event is Botticelli's famous painting in the Uffizi Gallery in Florence. Although the coin is Roman in date, the shrine shown on it does not accord with the general conception of a classical

temple. It is more in keeping with a structure of the Bronze Age. Its central feature is a tall tower or portico, beneath which is shown the cult statue, but this is not a classical statue rather that an earlier sacred stone or baetyl. Lower porticoes flank the tower and on their roofs are doves, Aphrodite's sacred bird. Within the porticoes can be seen incense burners on tall stands. Before the buildings lies a semi-circular courtyard. The general layout as seen is confirmed by classical authors such as Pausanias, and it is very evident that the Paphos shrine of Aphrodite was not only pre-eminent in her worship but also demanded special rituals. The area of Paphos is rich in antiquities, notably the so-called Hellenistic Royal Tombs and, not far away, the temple of Apollo at Curium (where some columns have been re-erected on the site). However, little remains to show of the sacred precinct of Aphrodite and it is the architectural coins of the Roman provincial series, studied in detail by the late Martin Price and Bluma Trell *(Coins and Their Cities,* 1977), that can raise these ancient edifices above ground once more and illuminate them alongside the descriptions of the classical travellers.

AUCTION REPORTS

92nd Auction, 8 November 1995

The attendance was poor for the Club's Autumn/Winter auction. Eighty-eight lots were on offer, supplied by seven vendors (including two new members), but 38 lots, almost 50% failed to find a buyer. The highest price achieved was £32 for a 1574 Scottish James VI gold half noble in fine condition.

The three lots of redundant Club library books, comprising volumes of the *Numismatic Chronicle,* did very well, raising £76 for Club funds.

The total realised in the auction was £341.00, with the Club

benefiting to the sum of £102.50, comprising the Library sales plus commission of £26.50. A. *Gilbert*

[It was noted at a subsequent Club Committee Meeting that, despite the amount of hard work done on the Club's behalf by David Sealy in putting the auction together, and Tony Gilbert in acting as cashier, there is still too little response by the members in submitting lots and, as evidenced by the above, in being tempted to bid on the lots presented. Do, please consider how best you can support the auctions in future, in either capacity of vendor or buyer, otherwise the whole position may have to be reconsidered. *Editor.*